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PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
THE FRIEZE OF THE CHORAGIC MONUMENT OF
LYSIKRATES AT ATHENS.¹

[PLATE II-III.]

The small circular Corinthian edifice, called among the common people the Lantern of Diogenes,² and erected, as we know from the inscription³ on the architrave, to commemorate a choragic victory won by Lysikrates, son of Lysitheides, with a boy-chorus of the tribe Akamantis, in the archonship of Euainetos (B. C. 335/4), has long been one of the most familiar of the lesser remains of ancient Athens. The monument was originally crowned by the tripod which was the prize of the successful chorus, and it doubtless was one of many buildings of similar character along the famous "Street of Tripods."⁴ It is the aim of this paper to show, that the earliest publications of the sculptured reliefs on this monument have given a faulty representation of them, owing to the transposition of two sets of figures; that this mistake has been repeated in most subsequent publications down to our day; that inferences deduced therefrom have in so far been vitiated; and that new instructive facts concerning Greek composition in sculpture can be derived from a corrected rendering of the original.

Although we are not now concerned either with the subsequent fortunes of the monument and the story of its preservation, or with its architectural features and the various attempts which

¹ It is a pleasure to acknowledge my obligations to the Director of the School, Dr. Waldstein, who has kindly assisted me in the preparation of this paper by personal suggestions.

² This does not exclude the tolerably well-attested fact, that the name "Lantern of Diogenes" formerly belonged to another similar building near by, which had disappeared by 1676. ³ C. I. G. 221. ⁴ Cf. PAUS., I, 20, 1.

have been made to restore the original design, it may be convenient to recall briefly a few of the more important facts pertaining to these questions. The Monument of Lysikrates first became an object of antiquarian interest in 1669, when it was purchased by the Capuchin monks, whose mission had succeeded that of the Jesuits in 1658, and it was partially enclosed in their *hospitium*.⁵ The first attempt to explain its purpose and meaning was made by a Prussian soldier, Johann Georg Transfeldt, who, after escaping from slavery in the latter part of 1674, fled to Athens, where he lived for more than a year.⁶ Transfeldt deciphered the inscription, but was unable to decide whether the building was a "*templum Demosthenis*" or a "*Gymnasium a Lysicrate * * * exstructum propter juventutem Atheniensem ex tribu Acamantia*."⁷ Much more important for the interpretation of the monument was the visit of Dr. Jacob Spon of Lyons, who arrived at Athens early in the year 1676. Spon also read the inscription,⁸ and, from a comparison with other similar inscriptions, determined the true purpose of edifices of this class.⁹ Finally the first volume of Stuart and Revett's *Antiquities of Athens*, which appeared in 1762, confirmed, corrected and extended Spon's results. Careful and exhaustive drawings accompanied the description of the monument.

In the latter part of the eighteenth and the early part of the nineteenth century, Athens was visited by many strangers from western Europe, and the hospitable convent of the Capuchins and the enclosed "Lantern," which at this time was used as a closet for books, acquired some notoriety. Late in the year 1821, however, during the occupation of Athens by the Turkish troops under Omer Vrioni, the convent was accidentally burned, and its most precious treasure was liberated, to be sure, but, as may still be seen, sadly damaged by the fire, and what was still more unfortunate, left unprotected and exposed to the destructive mischief of Athenian street-arabs and their less innocent elders.

Aside from some slight repairs and the clearing away of rubbish, the monument remained in this condition until 1867, when the

⁵ SPON, *Voyage*, II, p. 244; LABORDE, *Athènes*, I, p. 75 and note 2.

⁶ MICHAELIS, *Mith. Athen.*, I, p. 103.

⁷ *Mith. Athen.*, I, p. 114.

⁸ SPON, III, 2, p. 21 f.

⁹ SPON, II, p. 174.

French Minister at Athens, M. de Gobineau, acting on behalf of his government, into whose possession the site of the former monastery had fallen, employed the architect Boulanger to make such restorations as were necessary to save the monument from falling to pieces.¹⁰ At the same time the last remains of the old convent were removed, and some measures taken to prevent further injury to the ruin. Repairs were again being made under the direction of the French School at Athens, when I left Greece, in April, 1892.

For the architectural study of the monument of Lysikrates little has been done since Stuart's time. In the year 1845 and in 1859, the architect Theoph. Hansen made a new series of drawings from the monument, and upon them based a restoration which differs somewhat from that of Stuart, especially in the decoration of the roof. This work is discussed in the monograph of Von Lützow.¹¹

Confining our attention to the sculptures of the frieze, we will examine certain inaccuracies of detail which have hitherto prevailed in the treatment of this important landmark in the history of decorative reliefs of the fourth century. The frieze, carved in low relief upon a single block of marble, runs continuously around the entire circumference of the structure. Its height is only .012 m. (lower, rectangular moulding) + .23 m. (between mouldings) + .015 m. (upper, rounded moulding).¹² It is to be noticed that the figures rest upon the lower moulding, while they are often (in fourteen cases) carried to the top of the upper moulding.

The question as to the subject of the relief was a sore puzzle to the early travellers. Père Babin finds "*des dieux marins*";¹³ Transfeldt, "*varias gymnasticorum figuras*," which he thought represented certain games held "*in Aegena insula*" in honor of Demosthenes.¹⁴ Vernon (1676), who regarded the monument as a temple of Hercules, sees his labors depicted in the sculptures of the frieze.¹⁵ Spon, while not accepting this view, admitted that some, at least, of the acts of Herakles were represented; so that the building, apart from its monumental purpose, might also have been sacred

¹⁰ VON LÜTZOW, *Zeitschr. für bildende Kunst*, III, pp. 23, 236 f.

¹¹ Pp. 239 ff., 264 ff. For another restoration of the roof cf. SEMPER, *Der Stil*, vol. II, p. 242.

¹² My own measurements.

¹³ WACHSMUTH, *Die Stadt Athen*, I, p. 757.

¹⁴ *Mithth. Athen.*, I, p. 113.

¹⁵ LABORDE, I, pp. 249 f.

to that deity.¹⁶ To Stuart and Revett¹⁷ is due the credit of being the first to recognize in these reliefs the story of Dionysos and the pirates, which is told first in the Homeric Hymn to Dionysos. In the Homeric version, Dionysos, in the guise of a fair youth with dark locks and purple mantle, appears by the sea-shore, when he is espied by Tyrrhenian pirates, who seize him and hale him on board their ship, hoping to obtain a rich ransom. But when they proceed to bind him the fetters fall from his limbs, whereupon the pilot, recognizing his divinity, vainly endeavors to dissuade his comrades from their purpose. Soon the ship flows with wine; then a vine with hanging clusters stretches along the sail-top, and the mast is entwined with ivy. Too late the marauders perceive their error and try to head for the shore; but straightway the god assumes the form of a lion and drives them, all save the pious pilot, terror-stricken into the sea, where they become dolphins.

In the principal post-Homeric versions, the Tyrrhenians endeavor to kidnap Dionysos under pretext of conveying him to Naxos, the circumstances being variously related. Thus in the *Ναξιακά* of Aglaosthenes (*apud* HYGIN. Poet. Astronom. II. 17), the child Dionysos and his companions are to be taken to the nymphs, his nurses. According to Ovid,¹⁸ the pirates find the god on the shore of Chios, stupid with sleep and wine, and bring him on board their vessel. On awaking he desires to be conveyed to Naxos, but the pirates turn to the left, whereupon, as they give no heed to his remonstrances, they are changed to dolphins and leap into the sea. Similarly Servius, *Ad. Verg. Aen.*, I. 67. In the *Fabulæ* of Hyginus (cxxxiv), and in Pseudo-Apollodorus,¹⁹ Dionysos engages passage with the Tyrrhenians. Nonnus, however, returns to the Homeric story, which he has modified, extended, and embellished in his own peculiar way.²⁰ These versions, to which may be added that of Seneca,²¹ all agree in making the scene take place on ship-board, and, if we except the "*comites*" of Aglaosthenes, in none of them is the god accompanied by a retinue of satyrs. But Philostratus²² pretends to describe a painting, in which two ships are

¹⁶ SPON, II, p. 175.

¹⁸ *Met.*, III. 605 ff.

²⁰ *Dionys.*, XLV. 119 ff.

²² *Imag.*, I. 19.

¹⁷ I, p. 27.

¹⁹ *Bibliotheca*, III. 5. 3.

²¹ *Edipus*, vv. 455-473.

portrayed, the pirate-craft lying in ambush for the other, which bears Dionysos and his rout.

In our frieze, however, the myth is represented in an entirely different manner. The scene is not laid on shipboard, but near the shore of the sea, where, as the action shows, Dionysos and his attendant satyrs are enjoying the contents of two large craters, when they are attacked by pirates. The satyrs who are characterized as such by their tails, and in most cases (9 + 2 : 7) by the panther-skin, forthwith take summary vengeance upon their assailants, of whom some are bound, others beaten and burned, while others take refuge in the sea, only to be changed into dolphins by the invisible power of the god.

These modifications of the traditional form of the story have usually²³ been accounted for by the necessities of plastic art; and this view has in its favor that the representation in sculpture of any of the other versions which are known to us, would be attended by great difficulties of composition, and would certainly be much less effective. Reisch, however, has suggested²⁴ that this frieze illustrates the dithyrambus which won the prize on this occasion, and that the variations in the details of the story are due to this. There is no evidence for this hypothesis, inasmuch as we have no basis upon which to found an analogy, and know nothing whatever of the nature of the piece in which the chorus had figured.

The general arrangement and technic of this relief, the skill with which unity of design is preserved despite the circular form, the energy of the action, and the variety of the grouping, have often been pointed out. More particularly, the harmony and symmetry, which the composition exhibits, have been noticed by most of the later writers who have had occasion to describe the frieze. It is here, however, that we find the divergencies and inaccuracies which have been alluded to above, and these are such as to merit a closer examination.

To begin with the central scene, which is characterized as such by the symmetrical grouping of two pairs of satyrs about the god

²³ E. g. OVERBECK, *Plastik*,³ II. p. 92; Friedrichs-Wolters, *Bausteine*, p. 488.

²⁴ *Griech. Weihgeschenke*, p. 102.

Dionysos and his panther and is externally defined by a crater at either side, we observe that, while the two satyrs immediately to the right (I') and left (I) of Dionysos (0), correspond in youth and in their attitude toward him, the satyr at the left (I) has a thyrsus and a mantle which the other does not possess. These figures have unfortunately suffered much; the central group is throughout badly damaged, the upper part of the body and the head of Dionysos especially so. Of the tail of the panther as drawn in Stuart's work, no trace exists. The faces of the two satyrs and the head of the thyrsus are also much mutilated. The other two satyrs (II:II'), whose faces are also mutilated, correspond very closely in youth, action, and nudity. In these two pairs of figures it is also to be noticed that the heads of I and II at the left face the central group, while the heads of I' and II' at the right are turned away from the centre, toward the right. By this device the sculptor has obviated any awkwardness which might arise from the necessity of placing Dionysos in profile.

Passing now to the scenes outside of the vases, we observe that, of the first pair of satyrs, the bearded figure at the left (III), leans upon a tree-stump, over which is thrown his panther-skin, as he contemplates the contest between his fellows and the pirates, while against his right side rests a thyrsus. The corresponding satyr on the right (III'), also bearded, but with his head now nearly effaced, wears his mantle slung over the left shoulder as he advances to the right, offering with his right hand the freshly filled wine-cup to a youthful companion (IV'). The latter, with panther-skin over left shoulder and arm, and club (partially effaced) in outstretched right hand, is moving rapidly to the right, as if to join in the battle; his face (also somewhat mutilated) is partly turned to the left, and despite his attitude of refusal he forms a sort of group with his neighbor on that side (III'), and has no connection, as has been wrongly assumed,²⁵ with the following group to the right (V'). Corresponding with this youthful satyr, we have on the left (IV) a nude bearded satyr (face somewhat damaged,) armed with a torch instead of a club, moving swiftly to the left to take part in the contest. He has no group-relation with his

²⁵ *British Museum Marbles*, IX, p. 114.

neighbor on the right (III), although he may be supposed to have just left him. The relation is not sufficiently marked in the case of the corresponding figures on the other side (III', IV') to injure the symmetry.

These two pairs of satyrs serve to express the transition from the untroubled ease of Dionysos and his immediate attendants, to the violence and confusion of the struggle. Thus the first pair (III : III') seem to feel that their active participation is unnecessary, and so belong rather to the central scene; while the second pair (IV : IV'), hurrying to the combat, are to be reckoned rather with those who are actively engaged. This is also emphasized by the symmetrical alternation of young and old satyrs, *i. e.* :

$$\begin{cases} \text{old} & \text{young} & \text{old} & \text{young} & \text{old} & \text{young} \\ \text{via} & \text{vb} & \text{iv} & \text{iv}' & \text{v'b} & \text{vi'b} \end{cases}$$

and by their correspondence to VII : VII'.

On the left side we have next a group, turned toward the right, consisting of a young satyr with flowing panther-skin (vb), who places his left knee on the back of a prostrate pirate (va) whom he is about to strike with a club which he holds in his uplifted right hand. The pirate (face now somewhat damaged) is, like all of his fellows, youthful and nude. The corresponding group on the right, faces the left, and represents a nude bearded satyr (v'b,) with left knee on the hip of a fallen pirate (v'a), whose hands he is about to bind behind his back. Thus the arrangement of the two groups corresponds, but the action is somewhat different.

I now wish to point out an error which is interesting and instructive as illustrating how mistakes creep into standard archaeological literature to the detriment of a proper appreciation of the original monuments; and I may perhaps hope not only to correct this error once for all, but also, in so doing, to make clearer certain noteworthy artistic qualities of this composition.

If we turn to the reproductions of the Lysikrates frieze in the common manuals of Greek sculpture, we find that the group (v') has exchanged places with the next group to the right (vi') while the corresponding groups on the left side (v, vi) retain their proper position. In order to detect the source of this confusion, we have only to examine the drawings of Stuart and Revett, from which nearly all the subsequent illustrations are more or less directly

derived. In the first volume of Stuart and Revett, the groups (v¹, iv¹) occupy plates XIII and XIV, and it is evident that the drawings have been in some way misplaced. These plates have been reproduced on a reduced scale in Meyer's *Gesch. d. bildenden Künste*²⁶ (1825); Müller-Wieseler²⁷ (1854); Overbeck,²⁸ *Plastik*³ (1882); W. C. Perry, *History of Greek Sculpture*²⁹ (1882); Mrs. L. M. Mitchell, *History of Ancient Sculpture*;³⁰ Baumeister, *Denkmäler*³¹ (1887); Harrison and Verrall, *Ancient Athens*³² (1890), and in all with the same misarrangement.

Nevertheless correct reproductions of the frieze, derived from other sources, have not been wholly lacking. There is, for example, a drawing of the whole monument by S. Pomardi in Dodwell's *Tour through Greece*³³ (1819), in which the correct position of these groups is clearly indicated. In 1842 appeared volume IX of the *British Museum Marbles* containing engravings of a cast made by direction of Lord Elgin, about 1800.³⁴ Inasmuch as this cast or similar copies have always been the chief sources for the study of the relief, owing to the unsatisfactory preservation of the original, it is the more strange that this mistake should have remained so long uncorrected,³⁵ or that Müller-Wieseler should imply³⁶ that their engraving was corrected from the British Museum publication, when no trace of such correction is to be found. A third drawing in which the true arrangement is shown, is the engraving after Hansen's restoration of the whole monument, published in Von Lützow's monograph³⁷ (1868). Although Stuart's arrangement violates the symmetry maintained between the other groups of the frieze, yet Overbeck³⁸ especially commends the symmetry shown in the composition of these portions of the relief.

²⁶ *Tafel* 25. ²⁷ I *Taf.* 37. ²⁸ II, p. 91. ²⁹ P. 474. ³⁰ P. 487. ³¹ II, p. 841. ³² P. 248. ³³ I, opposite p. 289.

³⁴ H. MEYER, *Gesch. der bildenden Künste*, II, p. 242, note 313.

³⁵ Since I first noticed the error from study of the original monument, it gives me pleasure to observe that Mr. Murray in his *History of Greek Sculpture*, II, p. 333, note, has remarked that there is a difference between Stuart's drawing and the cast, without, however, being able to determine positively which is correct, owing to lack of means of verification. He was inclined to agree with the cast.

³⁶ I, *Taf.* 37, note 150: *Mit Berücksichtigung der Abbildungen nach später genommenen Gypsabgüssen in Ancient Marbles in the Brit. Mus.*

³⁷ Between pp. 240 and 241.

³⁸ *Plastik*³, II, p. 94.

Now let us examine the symmetry as manifested in the corrected arrangement. After the figures which we have found to have a thoroughly symmetrical disposition, we have on the left side a group consisting of a bearded satyr (face damaged), with panther-skin (VI a), about to strike with his thyrsus a pirate kneeling at the left (VI b), with his hands bound behind his back. The face of this figure is also somewhat injured. The corresponding group on the right (VI¹ instead of the erroneous V¹), represents a youthful satyr with panther-skin thrown over his arm (VI¹ a), about to strike with the club which he holds in his uplifted right hand, a pirate (VI¹ b), who has been thrown on his back, and raises his left arm, partly in supplication and partly to ward off the blow. As in the groups V:V¹, so in VI:VI¹, persons, action, and arrangement, are closely symmetrical, while a graceful variety and harmony is effected by so modifying each of these elements as to repeat scarcely a detail in the several corresponding figures.

After these five fighters, we observe on the left a powerful bearded satyr (face much injured), with flowing panther-skin, facing the right, and wrenching away a branch from a tree (VII). The corresponding figure on the right side (VII¹) is a nude, bearded satyr, who is breaking down a branch of a tree. At first the correspondence does not seem to be maintained, for this satyr faces the right, whereas after the analogy of figures VII and IV we might expect him to face the left. But a closer examination shows that this lack of symmetry is apparent only when figures VII:VII¹ are considered individually, and apart from the scenes to which they belong. For while IV and VII, the outside figures of the main scene on the left, appropriately face each other, the figures IV¹ and VII¹, which occupy the same position with regard to the chief scene on the right, are placed so as to face in opposite directions. By this subtle device, for which the relation between the figures III¹ and IV¹ furnishes an evident motive, the sculptor has contrived to indicate distinctly the limits of these scenes, while the symmetry existing between them is heightened and emphasized by the avoidance of rigid uniformity.

The trees serve also to mark the end of the preceding scenes, and to contrast the land, upon which they stand, with the sea, of which we behold a portion on either side, while a pair of cor-

responding, semi-human dolphins (VIII : VIII¹) are just leaping into the element which is to form their home. These dolphins are not quite accurately drawn in Stuart and Revett, for what appears as an under jaw is, as Dodwell³⁹ rightly pointed out, a fin, and their mouths are closed; the teeth, which are seen in Stuart's drawing and all subsequent reproductions of it, do not exist on the monument. The correct form of the head may be seen in the British Museum publication.

After these dolphins, we have on each side another piece of land succeeded again by a stretch of sea. On these pieces of land are seen on each side two groups of two figures each, while a third incipient dolphin (0¹), which does not stand in group-relation with any of the other figures, leaps into the sea between them. In these groups there is a general correspondence, but it does not extend to particular positions or to accessories.

At the left we observe first a bearded satyr with torch and flowing panther-skin (IX a), pursuing a pirate, who flees to the left (IX b). The space between the satyr and his victim is in part occupied by a hole, which was probably cut for a beam at the time when the monument was built into the convent. In the corresponding places on the right side, we have a bearded satyr with panther-skin (IX¹ a), about to strike with the forked club which he holds in his uplifted right hand, a seated and bound pirate (IX¹ b), whose hair the satyr has clutched with his left hand. The heads of both figures are considerably damaged, and the lower part of the right leg of the pirate is quite effaced. To return to the left side, the tree at the left of the fleeing pirate (IX b), does not correspond with any thing on the right side. It serves to indicate the shore of the sea, while on the other side this is effected by the high rocks upon which the pirate (x¹ b) is seated.

The next group on the left is represented as at the very edge of the water, and consists of a nude bearded satyr (x b), who is dragging an overthrown pirate (x a) by the foot, with the evident intention of hurling him into the sea. The legs and the right arm of this pirate have been destroyed by another hole, similar to that which is found between figures IX and IX a. On the right side, a

³⁹ I, p. 290.

bearded satyr, with flowing panther-skin (x¹ a) rushes to the right, thrusting a torch into the face of a pirate who is seated on a rock (x¹ b), with his hands bound behind his back. In his shoulder are fastened the fangs of a serpent, which is in keeping here as sacred to Dionysos. Perhaps, as Stuart has suggested,⁴⁰ he may be a metamorphosis of the cord with which the pirate's hands are bound; but the sculptor has not made this clear. The figures of this group, which were in tolerable preservation at the time when Lord Elgin's cast was made, have since been nearly effaced, particularly the face, legs and torch of the satyr, and the face and legs of the pirate, also the rocks upon which he is seated, and the serpent. Between these figures and the following dolphin, there is a third hole, similar to those mentioned already, and measuring 15 x 16 centimetres.

The less rigid correspondence of these groups (x, ix : ix¹, x¹), has caused some difficulty. In the text of the *British Museum Marbles*,⁴¹ all that falls between the pair of dolphins (viii : viii¹), is regarded as belonging to a separate composition, grouped about the single dolphin (0¹). But such an interpolated composition, besides having no purpose in itself, would vitiate the unity of the entire relief. For, although the circular form is less favorable to a strongly marked symmetry than is the plane, at least in compositions of small extent, still the individual figures and groups must bear some relation to a common centre, and there can be no division of interest, or mere stringing together of disconnected figures or groups of figures. Such a stringing together is assumed by Mr. Murray, when, in his *History of Greek Sculpture*,⁴² he speaks of seven figures after the pair of dolphins, which, "though without direct responsion among themselves, still indicate the continued punishment of the pirates." In the pirate seated on the rocks (x b), however, Mr. Murray⁴³ finds what he calls a "sort of echo" of Dionysos, inasmuch as he is seated in a commanding position, and is attacked by the god's serpent. There is, to be sure, a certain external resemblance in the attitudes of the two figures, but direct connection cannot be assumed without separating x¹a

⁴⁰ I, p. 34. Stuart cites Nonnus, *Dionys.* XLV. 137. Cf. also *Ancient Marbles in the British Mus.* ix. p. 115.

⁴¹ ix, p. 115. ⁴² II, p. 333. ⁴³ II, p. 332.

from $x^1 b$, with which, however, it obviously forms a group, and entirely disregarding the relations which the groups x , $ix : ix^1$, x^1 bear to one another and to the dolphin 0^1 . And this Mr. Murray does, when he takes seven figures, among which $x^1 b$ is evidently to be considered as central instead of what is plainly four groups of two figures each, *plus* one dolphin.

There is, as we have already said, a general correspondence between these groups. This is effected in such a way that the group ix resembles x^1 in action and arrangement, rather than 9^1 , which, on the other hand, resembles group x , rather than group ix . In other words, the diagonalism which we have noticed above in the arrangement of young and old satyrs ($vi a$, $v b$, $iv : iv^1$, $v^1 b$, $vi^1 a$), is extended here to the groups themselves.

Moreover, the stretches of sea with the paired dolphins ($viii : viii^1$), which are introduced between these groups and those which had preceded, are not to be regarded as separating the composition into two parts, but as connecting the central scene with similar scenes in a different locality. These scenes are again joined by another stretch of sea with the single dolphin (0^1), which thus forms the centre of the back of the relief, opposite Dionysos, and the terminus of the action which proceeds from the god toward either side.

I do not mean to say, however, that these scenes beyond the dolphins ($viii : viii^1$), are to be looked upon as a mere repetition of those which have preceded, distinguished only by greater license in the symmetry, or that the changes of locality have no other purpose than to lend variety to the action. On the contrary, if we examine the indications of scenery in this relief, we see that those features by which the artist has characterized the place of this part of the action as the seashore, the trees near the water's edge, the alternating stretches of land and sea, the dolphins, the satyr pulling the pirate into the water (x), are confined to the space beyond the trees. In the scenes on the other side of the trees, there is not only no suggestion of the sea, but the rocks and the sequence of figures up to Dionysos indicate rather that his place of repose is some elevation near the seashore. The contrast between the more peaceful and luxurious surroundings of the god and the violent contest with the pirates, is thus carried out and enforced

by the sculptural indications of landscape, as well as by the leading lines of the composition. Though I would not imply that the composition of this frieze was in any way governed by the laws which rule similar compositions in pediments, it is interesting and instructive to note that the general principles of distribution of subject which have been followed, are somewhat similar to those which we can trace in the best-known pediments extant; thus, as the god in his more elevated position would occupy the centre of the pediment, so the low-lying seashore and the scenes which are being enacted upon it correspond to the wings at either side.

To recapitulate, the concordance of figures in this relief is then briefly as follows: In the central scene, *i. e.*, inside the vases, and in the first pair of transitional figures (III, II, I: I', II', III'), equality of persons, but not of accessories (drapery, thyrsi); action symmetrical. In the immediately adjacent scenes, including the second pair of transitional figures and the satyrs at the trees (VII, VI, v, IV: IV', v', VI', VII'), the persons are diagonally symmetrical in VI a, v b, IV: IV', v' b, VI' a (*i. e.*, old, young, old: young, old, young), equal in VII: VII'. The drapery is diagonally symmetrical in v b, IV: IV', v' b (*i. e.*, panther-skin, nudity: panther-skin, nudity), equal in VI a: VI' a, not symmetrical in VII: VII', and the weapons are not symmetrical, except in VII: VII' (*i. e.*, thyrsus, club, torch: club, no weapon, club). The action is symmetrical throughout, although not exactly the same in v: v'. In the scenes beyond the dolphins, the persons are equivalent (x, ix: ix', x'), while the action, drapery and weapons are harmonious, but not diagonally symmetrical (*i. e.*, ix a = x' a, but x b < ix' a). At the left, a tree, at the right, a pile of rocks and a serpent.—The persons are, accordingly, symmetrical throughout; the action is so until past the dolphins (VIII: VIII'); the drapery only in II: II', and in VI, v, IV: IV', v', VI'; and the weapons not at all.

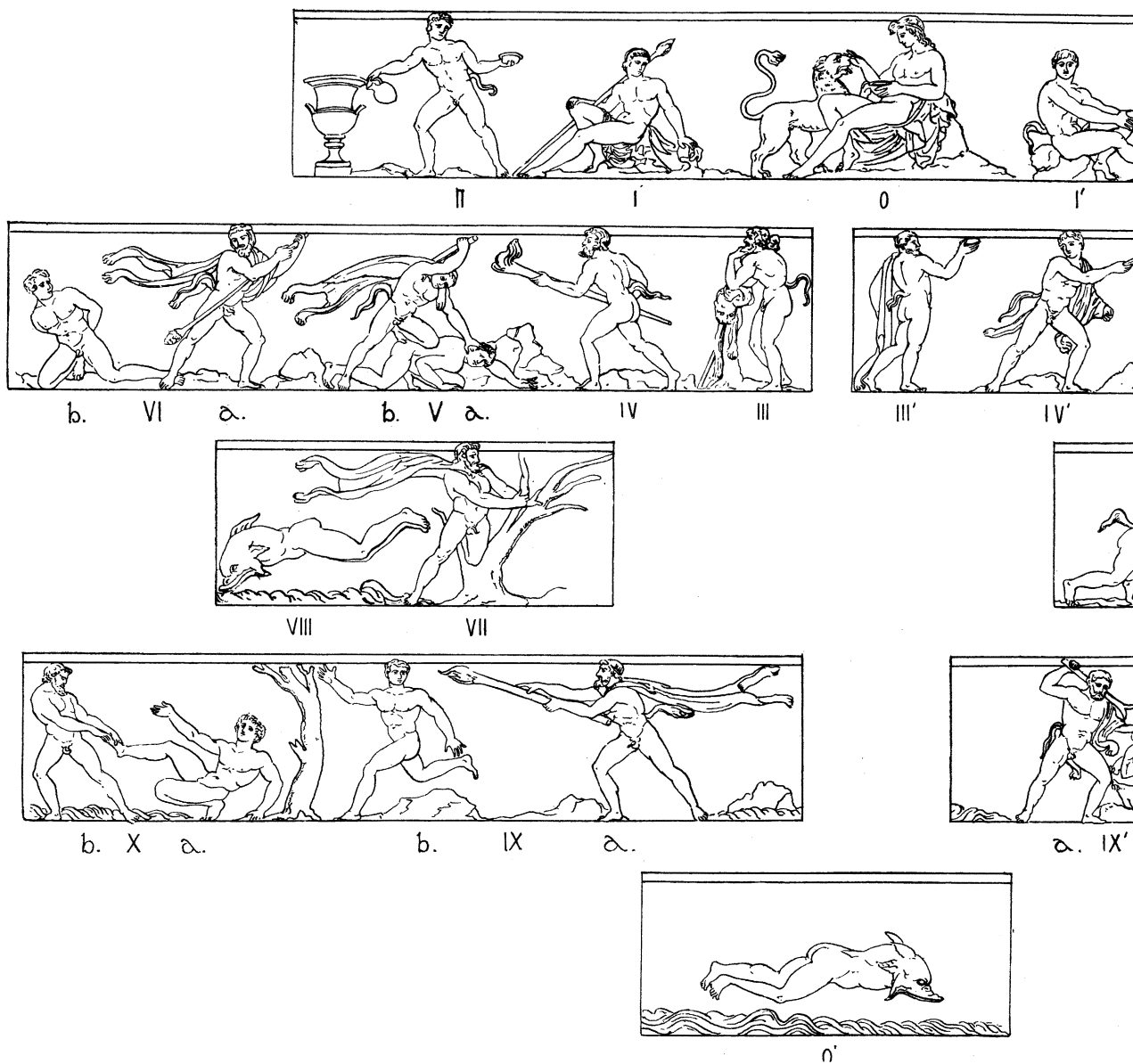
It is thus apparent that the correspondence of the figures in this frieze is by no means rigid and schematic or devoid of life, but that, on the contrary, the same principles of symmetry obtain which have been pointed out by many authorities as prevalent in Greek art.⁴⁶ The whole composition exhibits freedom and

⁴⁶ Cf. Brunn, *Bildwerke des Parthenon*; Flasch, *Zum Parthenonfries* pp. 65 ff.; and Waldstein, *Essays on the Art of Pheidias*, pp. 80 f., 114 ff., 153 ff., 194 f., 205, 210.

elasticity, not so indulged in as to produce discord, but peculiarly appropriate to the element of mirth and comedy which characterizes the story, and upon which the sculptor has laid especial stress.

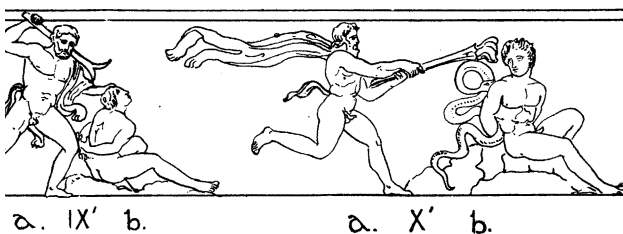
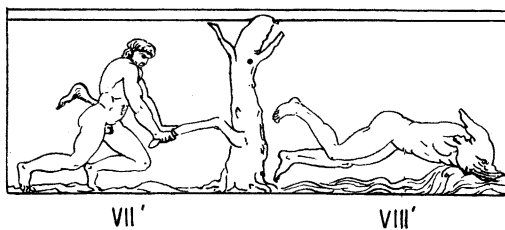
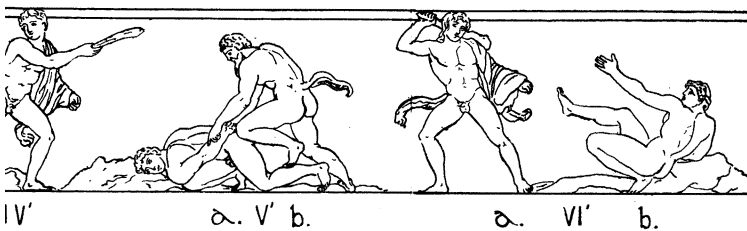
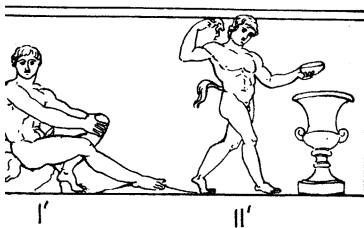
HERBERT F. DE COU.

Berlin, August 19, 1892.



THE FRIEZE OF THE CHORAGIC MONUMENT OF LYS

VOL. VIII PLATES II—III



OF LYSIKRATES.